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Concert: Ithaca College Campus Band

Richard Edwards

Timothy Arnold

Ithaca College Campus Band

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CAMPUS BAND

**Richard Edwards, conductor
Timothy Arnold, graduate conductor**

**Ford Hall
Saturday, December 6, 2008
12:00 p.m.**

ITHACA

PROGRAM

Finale from *William Tell Overture*

Gioachino A. Rossini
(1872-1958)
arr. by Phil Krasicky

Cajun Folk Songs II

Frank Ticheli
(b. 1958)

Ballad
Country Dance

Timothy Arnold, graduate conductor

Serenade, Op. 22c

Derek Bourgeois
(b. 1941)

Of Sailors and Whales

Francis McBeth
(b. 1933)

- I. *Ishmael*
- II. *Queequeg*
- III. *Father Mapple*
- IV. *Ahab*
- V. *The White Whale*

INTERMISSION

"The Slip"

Bob Margolis
(b. 1949)

- V. *Color for Symphonic Band*

Hands Across the Sea

John Philip Sousa
(1854-1932)

On a Hymnsong of Philip Bliss

David Holsinger
(b. 1945)

Sleigh Ride

Leroy Anderson
(1909-1975)

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Program Notes

Gioachino Antonio Rossini (1792-1868) was one of the most famous Italian composers of his time. In addition to sacred and chamber music, he wrote 39 operas including *The Barber of Seville* and his last opera, *William Tell* (1829). Set in four parts: *Prelude*, *Storm*, *Ranz des Vaches* (call to the dairy cows) and *Finale*, the overture is the most often performed music from *William Tell*. Furthermore, the *Finale* is probably the most recognized part of the overture based on generations of use throughout American radio and television, most notably as the theme music to *The Lone Ranger*.

Born in Monroe, Louisiana, **Frank Ticheli** (b. 1958) received his MM and DMA in Composition from the University of Michigan, where he studied with Leslie Bassett and William Bolcorm. He is currently an Associate Professor of Music at the University of Southern California. His works have been performed by ensembles around the world and have won awards such as the Charles Ives Scholarship and the Walter Beeler Prize.

Written in 1997, *Cajun Folk Songs II* celebrates the union of three cultures, the United States, France, and Spain as it captures the unique spirit of Cajun Americans. The first movement is titled *Ballad* and is intended to represent a personal moment of reflection within the context of a folk song, *Aux Natchitoches*. The second movement is an original musical idea intended to evoke the feeling of a Cajun two-step dance.

Derek Bourgeois was born in the British town of Kingston on Thames in 1941. He studied conducting and composition at the Royal Academy of Music and later founded the National Youth Orchestra of Great Britain. Currently, he is the Director of Music at St. Paul's Girl's School in London.

Bourgeois originally wrote *Serenade* to be performed on organ for the processional of his wedding in 1965. The version for band was later arranged in 1980. "I had strict instructions from my bride-to-be," writes Bourgeois. "The piece was to be jolly so that no one would feel like bursting into tears as they often do in weddings. Also, it was to be in an irregular meter so that the guests would be unable to march out of the church in step."

W. Francis McBeth (b. 1933) was raised in Lubbock, Texas and received his M.M. degree from the University of Texas. He studied composition at the Eastman School of Music and his composition teachers included Clifton Williams, Kent Kennan, Bernard Rogers, and Howard Hanson. McBeth has enjoyed a very successful career composing for bands and is currently Professor of Music at Ouachita University in Arkadelphia, Arkansas.

Of Sailors and Whales (1990) is a five-movement work based on five scenes from *Moby Dick* written by Herman Melville in 1851. It was commissioned by and dedicated to the California Band Directors Association. The work was premiered by the 1990 California All-State Band with the composer conducting. This composition has a distinct nautical flavor, and uses creative colors, harmonies and rhythms to depict the sense of adventure, awe and terror that occurs when mankind faces the power of nature. McBeth has borrowed several quotes from Melville's work to represent the mood of each movement:

I. *Ishmael*

"I go to sea as a simple sailor."

II. *Queequeg*

"It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state – neither caterpillar nor butterfly."

III. *Father Mapple*

"This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog – in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

IV. *Ahab*

"So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

V. *The White Whale*

"Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds!-the birds! They mark the spot!"

Color for Symphonic Band, by Bob Margolis (b. 1949), is based upon five English folk dances from John Playford's *English Dancing Master*. The musical treatment is improvisatory, playful, mischievous, and generally compact in structures, with a strong emphasis on style and instrumental tone color. The fifth and final movement, *The Slip*, is based on a folk dance that involves couples leaving the dance floor until no dancers are left.

David Holsinger (b. 1945) is currently recognized as one of America's most popular and prolific band composers. He was born in Hardin, Missouri and studied at Central Methodist College, Central

Missouri State University, and at the University of Kansas. Holsinger has won the ABA/Ostwald Award for band composition on two occasions, and is currently conductor of the Lee University Wind Ensemble in Cleveland, Tennessee.

On a Hymn of Philip Bliss (1889) is based on a popular nineteenth century American hymn penned by Horatio Spafford and composed by Philip Bliss. Although the hymn is based on a message of spiritual consolation and hope, Spafford was moved to write the words of this hymn after a tragic episode in his life in 1873: While delayed on business, his family was traveling to Europe ahead of him when their boat collided with another ship and sank into the Atlantic. Though his wife Anna survived, all four of their children were lost. Spafford learned of the tragedy when his grief-stricken wife sent him the now famous telegram, "Saved alone." As Spafford sailed to meet his wife in France, he was brought to the edge of the ship and shown the waters where the accident had occurred. It was in this moment that he first conceived the words to his famous hymn, *It Is Well With My Soul*.

When peace like a river, attendeth my way,
When sorrow like sea billows roll;
Whatever my lot, Thou hast taught me to say,
It is well, it is well, with my soul

Horatio and Anna eventually recovered and had three more children. In 1881 their family set sail for Palestine and helped to start a colony for serving the poor in Jerusalem known as the American Colony.

John Philip Sousa (1854–1932) was more than a musician; he was a symbol of an era. Arriving upon the American musical scene at precisely the right moment in history, he was truly the musical spokesman of a proud new nation. Sousa's energetic melodies were a source of patriotism throughout the country and when asked his occupation he was apt to reply, "Salesman of Americanism." In his own inimitable way, he heralded America's entry into the world of culture. It is a matter of record that he did more to promote good music in America than any other person of his time. As Sousa's band traveled the world, millions flocked to see the man called "The March King."

At the end of the nineteenth century when ***Hands Across the Sea*** (1899) was written, both Sousa and the United States of America were experiencing an evolution of prosperity and international recognition. Frederick Fennell suggests that this march, titled with a spirit of cooperation and hope, may have represented Sousa's confidence and optimism for the 20th century.

Sleigh Ride was written by **Leroy Anderson** (1909-1975) during an especially trying heat wave in July, 1946. In the years since, *Sleigh Ride* has been recorded and performed by many musicians and ensembles including The Boston Pops, Ella Fitzgerald, the Carpenters, the Squirrel Nut Zippers, and The Three Tenors to name just a few. Although its lyrics never specifically mention any holiday or religion, *Sleigh Ride* is a common tune included on Christmas compilation albums and is ranked by ASCAP as one of the top 10 songs performed during the Christmas season worldwide. According to Steve Metcalf, author of "Leroy Anderson: A Bio-Biography", "*Sleigh Ride* has been performed and recorded by a wider array of musical artists than any other piece in the history of Western music."

ITHACA COLLEGE CAMPUS BAND

Richard Edwards, conductor

Piccolo

Anjni Amin
Jocelyn Simons

Flute

Anjni Amin
Shanna L. Andrews
Sarah Bratt
Shawna Rose Brown
Christa Calkins
Laura Catapano
Jenna Darkan
Chelsea Dobson
Kaitlyn Dunphy
Jennifer Figueroa
Alyssa Flanagan
Deena Gerstenhaber
Alycia Ippolito
Jen Lato
Isabel Kaufman
Katherine Parkin*
Jillian Rubin
Jocelyn Simons

Oboe

Bartholomiew Comegys
Stephanie Pruden

E-flat Clarinet

Cristin Gibson

Clarinet

Jayne Bednarski
Marin Cherry
Laura Coleman
Cornell Conca
Joanna L. Cook
Amelia Cragle
Whitney Fland
Megan Groll
Ann Henry
Diana Hutton
Anna Novine
Amanda Perlman
Adrienne Petro
Valerie Powell
Michael Tate
Courtney Violanti*
Katie Zimmerman

Bass Clarinet

Alyssa Hume
Michelle Montgomery
Eva Simkin

Bassoon

Kaleigh Boshart
Daniel Brownell

Alto Sax

Brenden Clark
Tammie Harris
Kaitlin J. Kohberger*
Thomas Rice
Laura Sacchi

Tenor Sax

Stephanie Carminati

Baritone Sax

Bryant Kuehner

Trumpet

Leneth Borneman
Casey Dwyer
Michael FitzPatrick
Jason Gallagher
Megan Gaul*
Cole M. Lechleiter
Andrew Lucks
Gordon D. Rankin
Hannah Schack

Horn

Sarah-Claire Jordan
Sarah J. MacArthur
Peter Srinivasan*

Trombone

Adam Iaizzi
Charles Miller
Tyler Noreika
Andrew Sherwood*
Emily Zepp

Euphonium

Elizabeth Biglin
Kevin Madden
Meredith L. Wunderlich

Tuba

Ryan Ende
James Hays
Kylene Planer
Paul Weiss

Percussion

Alexander Hardy
Jonathan Powers
Carlos Rosales
Gregory Schulz*
Michael Severo

Piano

Jason Gallagher

Graduate Conductor

Timothy Arnold

Concert Calendar

December

- | | | |
|----|------|---|
| 6 | 8:15 | Symphony Orchestra; Jeffery Meyer, conductor |
| 7 | 3:00 | Winter Choral Concert: Women's Chorale and Chorus;
Janet Galván, conductor; Choir and Madrigal Singers;
Lawrence Doebler, conductor |
| | 8:15 | Brass Choir; Keith Kaiser, conductor |
| 8 | 7:00 | Woodwind Chamber Ensembles |
| | 8:15 | Vocal Jazz Ensemble; Lauri Keegan, musical director |
| 9 | 8:15 | Chamber Orchestra; Jeffery Meyer, conductor |
| 10 | 7:00 | Collaborative Piano/Instrumental Duos;
Chairs Dimaras, director |
| | 8:15 | Percussion Ensemble; Conrad Alexander, director |
| 11 | 7:00 | Music of Elliott Carter |
| | 8:15 | Percussion Ensemble; Gordon Stout, director |

Ithaca College Concerts 2008-9 (admission charge)

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| October 3 | Guarneri String Quartet |
| February 2 | Syracuse Symphony Orchestra
with violinist Elmar Oliveira |
| March 27 | Vanguard Jazz Orchestra |

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